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R. C. M. LECTURES.—FIRST TERMINAL SERIES. XMAS. 1908.

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Introductory

I want you to get rid of the idea that history consists of dates and names and facts. If it were conceivably possible it would be a great advantage ~~should like~~ to abolish dates altogether. People will insist on attributing to them a sacred significance they don't possess; and until you are very far advanced in any branch of history they do not minister to any service at all.

The object of working at history is to get understanding. But then one must admit that one cannot get understanding out of anything without understanding how to look at it. The object of paying any attention to the history of Music is to get to understand Music better; and dates can hardly be expected to minister largely to that end. You would hardly expect to play Beethoven's E♭ Concerto better because you ~~know~~ knew that it was first published ~~performed~~ in the year 1811, nor would you expect to understand Richard Strauss's ~~Tod und Verklärung~~ Domestic Symphony

better because you know it made its first appearance in the year!

Yet even dates like heraldry may be over much despised. They do serve to identify somewhat ~~about~~ about the period when the composer or his works made appearance in the world, and its or his relation to other composers works — They are indeed the shortest means of identification of the relation of musical works to one another, ~~periods of such works~~ and ~~their~~ order in the long procession of art works; ~~And there are reasons why the comparative of periods is inevitable.~~

Even musical history, short as it is, is cumbered with a vast array of facts — And if you don't get some idea of the general system which underlies it all, and the way in which certain phases of art were cultivated at certain periods the story is just a hopeless jumble.

To understand anything at all one must be able to classify and get the hosts of facts into something like a pattern in the mind, to help it to keep stock of the bearings. If you have your head full of thousands of mere facts, they do little better than stupefy you. — But if you get them

into relation with one another they take a significance and seem to live instead of being mere inert lumber. It is much better to know just a few ~~facts~~ things ~~with~~ in ~~their~~ bearings than to have by rote a perfect encyclopedia in your heads.

But all the same it would be very little use giving you an abstract statement of principles and laws ~~to start with~~. It seems that the average human mind is not naturally capable ~~to~~ of assimilating large doses of abstractions, and requires plenty of concrete facts to hitch their abstractions on to if they are to survive and maintain their interest for long. So I do not propose to begin with a philosophical statement of the scheme of artistic evolution, but to give you first of all something of a scheme of the main outlines of the story, and then ~~[illegible]~~

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show you how the principles work out.
The only way to help the mind to ~~[illegible]~~ keep hold of the meaning of facts is ~~to~~ group them according to their affinities. Of course there are all sorts of affinities. Works may be classed together because they are instrumental, or because they are vocal — because they are for chorus or for solo, because they are for organ or pianoforte, or because they are for the stage or for the Concert room. But none of these methods is quite comprehensive enough for our present purposes, and it seems we must be content with the familiar classification by periods. At the same time it's not a very conclusive method of classification unless you understand what you are about. ~~They~~ Periods always overlap. And the complacent halfeducated person who has merely learnt up a mass of facts is more ~~apt~~ apt to be misled by reference to the

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periods to which any work belongs — The Madrigal period overlapped the early Opera and Oratorio period, the polyphonic period of Handel and Bach overlapped the period of the early Classical Sonata; we are still feeling the fact that the period of the fashionable Italian Opera is ~~overlapping~~ overlapping considerably the period of the Wagnerite Music drama.

Nevertheless it is necessary for the sake of clearness to ignore such overlappings — and plot out the story in accordance with its prominent phases. In fact if one could use phases instead of periods it would be much more satisfactory — But the average attitude of the human mind and the lingering traces of old misconceptions will have to undergo ~~a~~ great transformations before we can

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hope to get history parcelled out in accordance with phases of human development — All one can do ~~the~~ is to keep ones ~~eye~~ mental eye on ideals and accommodate our habits of thought to them as best we may.

One of the things I want to impress upon you is that the story is one of continuous development from the beginning to the present time — A wonderful manifestation of cooperative effort — It really justifies our being proud of our species ~~[illegible]~~ to see such an enormous lot of work achieved in such a short space of time. For indeed the whole story of development from the most primitive fumblings has taken ~~but~~ less than a thousand years — And though that seems a long time when judged by the standard of our own short lives, it is not much when judged by wider standards. There are stars so far off that the light which started from them a thousand years ago has not yet reached us. And even human [illegible] ~~things~~ can cover a much wider space — There are plenty of buildings still standing that were set up by human hands much more than a thousand years ago. But apart from ~~that~~ that when we come to realize what the primitive condition of music was 900 years ago, we have good reason to wonder at the persistence of the human mind which has so elaborated our art in that time —

Emphasize the continuity of human life a little.
It is the most valuable fruit of history
of any kind — The realization of the bonds
which unite generations centuries apart —
The proofs of the services men of old time have done
for men of the present.

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And we must pay our tribute to the rank and file who have achieved each some little share in the furtherance of art. The great ones attract our attention because they left such a great lot of music we like to listen to – of things which appeal to us personally – but it is fair to remember that the very greatest of them only existed at all because the men who had gone before them had solved some of the artistic problems which were absolutely necessary ~~for them to~~ before they could achieve even the most insignificant of ~~their~~ works.



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a matter of fact Bach and Beethoven and Brahms and Wagner and Strauss and the latest portents of wild and wilful irresponsibility could not have existed at all if ~~the me~~ thousands of men had not toiled and devotedly sought to find out ~~the~~ ways of doing things. Each one of them is indebted to ~~som~~ the ~~str~~ obscure and seemingly helpless strugglers with elementary counterpoint in the eleventh and twelfth centuries. The great ones are in one sense merely the results of arts having got to a certain definite stage of efficiency in some particular



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~~phase~~ sphere – You can see this for yourself in limited areas. You can see how Handel summarized the labours of his immediate predecessors – and how his work was quite like the work of the generation immediately before him; ~~and~~ only a ~~lot~~ good deal better. You can feel it with Beethoven when you talk about his early works being very like Mozart – and if you know anything about ~~Mozart~~ history you would be able to realize how like many of Mozart's works are to John Christian Bach and others of the generation preceding him. And when you don't realize who a composer is like and think him supremely original it is generally because you don't happen to know the composers who served as the basis for him to build on.



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The fact being that what you can realize with Handel & Beethoven (just because you know Mozart and that Handel made use of other composers works without making them seem appearing different from his own work) went on all through. Generations after Generation passed & the work of progress went on all through.

Now we can get a kind of hold upon the history by systematizing it — It seems to bring it home to us to reflect ~~The first phases of all was the one in which men were busy that~~ ~~[struck text]~~ It was not so long ago that they had not even the means ~~with which elementary~~ ~~[struck text]~~ to write down Music at all — And that the utmost they could achieve was ~~Music at all — In those days, when~~ Music ~~[struck text]~~ confined to one part, and that of a very vague kind of melody. The way the ~~Clefs~~ Clefs grew up and

stave was developed, and the relative lengths of notes were gradually established is really very amusing — But we must not concern ourselves with such details just at present as we want ~~to~~ think mainly of the big scheme of the story — and too many details would confuse us. You may say these primitive struggles ~~[illegible]~~ were going on from the tenth till the twelfth century. ~~So Our Music can hardly be regarded as even a thousand years old yet. And we may as well plot out the broad outlines from that point~~. A sort of landmark is afforded by ~~we may begin with~~ the Musica Enchiriadis, a treatise ~~[illegible]~~ attributed to different authors in the 10th century and by the Micrologus Guido d'Arezzo in the eleventh century. ~~There there was little more than [illegible]~~



~~melodies of very indefinite and murky their character~~

Even in their ~~[illegible]~~ time composers tried ~~to add~~ make additional parts ~~to these~~ simple melodies. But they found it very difficult – and they were quite 400 years getting at all expert in even such simple things as writing in two and three parts –

So we may put down 1000 – 1400 as the first stage of Modern Music a period illustrated chiefly by theorists [because the music itself is so crude that we can't take any direct pleasure in it.] But we must put in as a parenthesis ~~that~~ during this time the Troubadours and the Trouveres in lines of their own succeeded in developing a simple kind of secular lyric music, which had not much connection with Music which came after.

Then in the fifteenth century composers began to be able to write interesting contrapuntal Choral Music – and we come across composers who attained to some general celebrity – such as John Dunstable the

English composer who lived from about 1390 to 1453

and the Netherlander Dufay who was born about 1400

and lived till 1474 - After him the famous composers

were Antoine Busnois (1440 - 1482) Obrecht 1430 - 1506

Josquin des Pres 1450 - 1521. The period ending

up with Palestrina 1528 - 1594. Lasso

1520 - 1594. Tallys (1510 - 1585) and Byrd 1538 - 1623).

So that phase of art may roughly be said to have

lasted from 1400 to 1600. All that time composers

were mainly occupied in developing pure choral

Music — and at the end of it they developed very great

perfection in that limited sphere.

With the year 1600 came a great change and composers

addressed themselves to a new kind of Art — which

was called Monodie - and represented the first

crude efforts in the direction of Artistic Solo Music with

simple accompaniment of chords. From this point

organ the early efforts in Oratorio and Opera, with which the names of Peri (Euridice), Claudio Monteverde (1568 – 1643) Cavaliere died 1600 (composer of the first Oratorio) and Caccini are associated. The early stages of Oratorio and Opera may be said to have occupied the century from 1600 to 1700 – and the other great names were Carissimi (b. about 1604 died 1674) Cavalli (1599 – 1669) Lulli (in France, who lived from 1633 till 1687 – and our Purcell who lived from about 1658 till 1695, and Alessandro Scarlatti (1659 – 1725) The next century brings us to more familiar Music and we may welcome in the years from 1700 to 1750 the achievements of Handel 1685 – 1759 and Bach 1685 – 1750 and Domenico 1683 – 1757 Scarlatti – The two former we associate with polyphonic Choral Music, and all three of them with polyphonic instrumental Music. The fugue was the most characteristic form of the period – but all Music was impregnated with the spirit of Counterpoint, of a free instrumental type –

The upbuilding of our art.

1000 — 1400

From single parts to crude combinations of several voice parts.

And simultaneously the simple tunes with single note accompaniment of the Troubadours in South and Trouveres in northern France & England

1400 – 1600 – Contrapuntal Choral Music.

Dunstable. Dufay – Josquin des Prez ~~Lasso~~ Obrecht. Lasso. Palestrina.

1600 beginnings of simple Opera and Oratorio and Cantata. # Tallys. Byrd

What is called the monodic music –

Peri. Monteverde – Carissimi, Lulli, Alessandro Scarlatti. Purcell.

Keiser – Pergolesi. Domenico Scarlatti 1659 – 1725

1700. 1750 – Bach and Handel. polyphonic instrumental Music overlapping with the earliest stage of the Classical Sonata.

1750 to 1800. Haydn, Mozart early Beethoven. Classical Sonata. clear harmonic form.

first stage of modern Orchestral Music –

1800 – 1827 Coming of the romantic phase. Late Beethoven 1770–1827

Schubert d. 1828 Weber – Freischutz. 1821 – Spohr.

1825 – 1850. Oratorio. the modern scenic Opera – Meyerbeer. Rossini

Mendelssohn – ~~1847~~ 1809 – 1847

1850–1860 Transition towards the full panoply of Romantic Music. Brahms

~~18~~ Complete establishment of the romantic phase – Schumann. Chopin. Wagner.

[illegible] – Liszt. – Vast development of varieties of all sorts of art.



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Then we come to another great change - the ~~development~~ ~~of the~~ early Classical Sonata period, which is adorned by such great names as ~~Joseph Haydn~~ Philip Emmanuel Bach (1714 - 1788) Joseph Haydn 1732 - 1809. Mozart (1756 - 1791) and Beethoven in his earlier phase ~~the earlier phase of Beethoven~~. (1770 - 1827)

The beginning of the ~~the~~ 19th century ~~which~~ ushered in the change, which we may define as 'romantic' as distinguished from Classical. The phase which was the last step but one before ~~present~~ power over Musical condition.

With this phase we associate the names of Beethoven in his later ~~phase~~ works Schubert (1797 - 1828), Weber (1786 - 1826) Freischutz a great landmark came out in 1821.

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The effect of this period is seen in the immense expansion of art in all directions – Opera, Oratorio, Symphony, Chamber Music, programme Music, pianoforte Music & songs, which we associate with the names of Mendelssohn 1809 – 1847. Chopin 1809 – 1849 Schumann 1810 – 1856. Liszt 1811 – 1886 ~~Rossi~~ Berlioz 1803 – 1869. Meyerbeer 1791 – 1864 Rossini 1792 – 1868. a phase lasting roughly from ~~1820~~ 1830 to 1860 –

And that brings us finally to the enormous renaissance of our art in the last thirty years of the 19th Century – When Wagner (1813 – 1883) loomed so large in one sphere of art and Brahms (1833 – 1897) in another attended by such men of genius as Dvořák, 1841 – 1904

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Verdi [1813], Gounod [1818–1893] & Bizet [1838–1875], and ultimately
Tschaikowski [1840–1893], and Richard Strauss [1864–].

One of the reasons for plotting out the scheme in this way
is to save you from the very fatiguing business of keeping
your minds occupied for a long stretch with purely abstract
considerations. That is, on matters in connection
with which you have as it were to supply the concrete
facts and proofs and names for yourselves. Which requires
a very strenuous capacity of mental energy.
But having the scheme plotted out we can turn
to the ~~[illegible]~~ principles which underly the whole.
For the knowledge of anything is not likely to be

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fruitful unless you understand the meanings and implications of the facts.

Now in the widest sense the story of the development of our art is an ~~extra~~ extraordinary illustration of certain simple principles, which are described as principles of evolution, which are to be seen everywhere in the ~~[illegible]~~ story of the development of the universe in the evolution of the systems of the stars, the story of ~~the~~ ~~[illegible]~~ world ~~itself~~, itself, & in the growth of human society, ~~of nature~~, of institutions as well as in racial development as in things of the mind. The simple principles which makes all the story coherent is ~~that~~ our art has progressed from the vague and indefinite ~~to the~~ definite from the simply definite to the more definite and distinctive, ~~for~~

from the condition of general sameness to the condition

in which the difference between one thing and another

is more decisive and clear from a few things of like kind to
a multitude of things of different kinds
This is pretty easy to grasp. Another phase of evolution

is not quite so easy — That is the progress from

the simple to the compound — From things which

contain very little to things which contain a lot.

From things of which the organization is ~~very~~ quite

elementary to things of which the organization is very

elaborate. In this ~~particular~~ sphere you can see the

difference between undeveloped and developed minds —
For mental development proceeds in connection with the things it dwells upon —
The main distinction between an undeveloped and

a developed ~~human being~~ mind is that the latter

can keep such a vast deal more in mind than

the former. The savage and half developed barbarian ~~cannot~~ cannot see far ahead. When he wants something very badly he cannot see the consequences of gratifying himself. The lower minds among ourselves are just the same. The higher races obtain their preeminence by capacity to see ahead, and combine in their minds at the same time a vast number of considerations. The wider the grasp the surer the action. But ~~it~~ such a habit and such a capacity is only attainable by a long process of evolution. In the Stone ages our own ancestors were not much better than the savages of Uganda. But by developing our mental processes we are able to produce such a complicated phenomenon as the Royal College of Music – And the process has been identical in principle with ~~the~~ the evolution of

art. If we think of the scheme we have drawn up we see the extreme vagueness of the Music of the 10th and 11th centuries; becoming more definite soon before the 14th century. Then becoming more decisively organized in the Choral Music between 1400 & 1600 but still continuing to be mainly of one kind, with instrumental Music gradually coming into sight. Then in the 17th century different kinds of art begin to show themselves — Opera, Oratorio, Instrumental Music, Church Music, Solo Cantatas. But still in themselves very simple. Then with the 18th century the diversity goes on increasing there is French Opera & Italian Opera, & even something of English Opera, there are ~~all sorts of~~ many different kinds of instrumental Music Suites, & Concertos, Sonatas, Fugues, all of which are more-

complication and more highly organized - But still
lacking in many qualities of richness which the art
manifests in later days. Then after Bach and Handel
Sonatas & Symphonies & Chamber Music and various
kinds of Opera come in sight and so it goes on -
the Art branching out more copiously in all directions,
and the works of art themselves being so much more
rich and full of life. And when we come to the
middle of the 18th century it is no longer possible to
enumerate the varieties of ~~art~~ forms of art there
are; or the diversities of form.
We can see now what we mean by art being old fashioned.
It means that the works of earlier times ~~that~~ seem dull to us ~~as~~ because
~~indeed~~ they are ~~to~~ insufficiently full of incident and variety to
appeal to us. We are accustomed to Music more full
of interesting or attractive details; more various in
material more full & diversified in colour, and the

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the works which have too much of conventional figures, too simple harmonies, too widely-spaced colouring in the Orchestration fail to make any impression on us, — unless they are inspired by some vivid personality like Bach or Beethoven, which holds us and compels our interest in spite of the art itself not embracing such a wide field of artistic variety, or being so full of change & colour and incident as that of our own times. You can ~~[illegible]~~ verify it for yourselves by thinking of the difference between a Sonata or a Symphony of Mozart, and an operatic scene by Wagner or a ~~Tonpoem~~ Tonepoem by Strauss. Even the

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mere constituents of the orchestra are enough to
illustrate the nature of the change. For where Mozart
was content with about ten different instruments the
latter day composer can't get along with less than sixteen
or seventeen — & prefers 20 if he can get them.
It is the mere necessity of constant enrichment.
When the old fashioned folks deride as the superfluous
complexity of our latter-day music is merely the
inevitable result of the laws of evolution —
And also is it said of the inevitable craving
of the composer to enhance ~~the~~ the means
by which he expresses himself.

Here follow on p. 26 (+)

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The impulses
have always been the same - Composers have always
had the craving to add here a little and there
a little according to their lights and capacities
and their special aptitudes - Creeping on from
the known to the unknown - And the effects of their cravings
in ~~that~~ marvellous story of continuous expansion,
an unbroken process of the efforts of successive
generations, which links ~~as~~ our present art
with the earliest struggles of the 10th century,
and even with the barbarous spontaneities
of savages, and makes those who understand feel
their unity of spirit with Dunstable & Dufay, and Josquin

and even with the infantile servants of (composers unknown to you the) Perotin, and Tabillon, and Machault and ~~the~~ abbot Hug.

If you want yet another aspect of the working of the simple laws of evolution you can find it in the progressive expansion of harmony and modulation. Some of us are old enough to remember a use of harmony which was much more limited in the rules of resolution of discords, and even in the number of discords which were familiarly used than is ~~the~~ case at present. And as for modulation the expansion has in recent times been amazingly rapid. Even in Beethoven's time the laws of form seemed to prescribe a very limited range, in which certain keys were most clearly

desired. ~~Thence~~ Beethoven led the way in expanding the scheme of modulation, & nowadays a man who should confine himself to one key in what is called the first subject portion of a Sonata movement, would be thought a very dry as dust old pedant. In fact every key now has a bunch of attendant keys into which a composer slips when he wants a change. And he is as likely as not to begin out of the key at the very start, and to disguise his principal key as much as he can when he is in it. The story of the whole thing is simply ~~that~~ in the earliest days ~~there~~ were no modulations at all; ~~Then~~ composers found

out a few ~~new~~ different keys, and used them without much system. Then they systematized modulation like everything else; and finally they hitched an incidental modulation to their principal modulation, till the whole of ~~their~~ a latterday work is a ~~constant~~ shimmer of ~~short~~ cleverly interlaced keys, used mainly for the purpose of expression.

Co. bank = £25.

to [illegible] = £26

[illegible]

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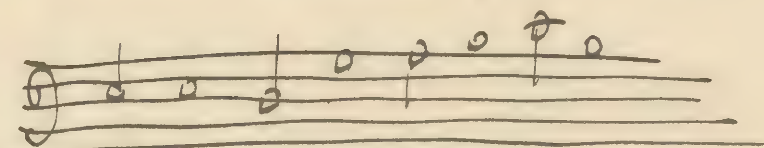
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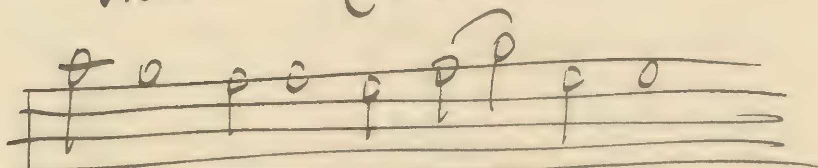
We don't want to confuse Musical History with Archaeology, but all the same to get a complete idea of it we must go back as far as we can. The essential foundations of our art were the plainsong tunes ~~which had be~~ of the Church which had been handed down orally from generation to generation ~~by memory~~ from remote ages. Their sources we need not discuss. But we must just notice that they were purely melodic, single part melodies which represented various scales or modes — which were nothing more than different groupings of tones & semitones, evolved with the view of getting difference of character. We cannot pass over the mere fact that attempts had been made to classify these scales by ecclesiastical authorities and that as early as

Gregory [illegible] Pope – 590

Ancient pitch D min



Aeter—na Christi munera



Et martyrum victo—ri as



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the fourth century the legend goes ~~that~~ Ambrose Bishop of Milan authoritatively defined a series of such scales which were called Authentic, and an extension of these scales was promulgated by Pope Gregory the Great ~~in the~~ in what were called the Plagal modes. The attribution to these worthies is of no account. The point we have to note is that the ~~&~~ ultimate scheme of scales recognized ~~as Church modes was~~ comprised ~~eight~~ 14 ~~Church~~ modes ~~modes~~. The 1st & 2nd modes were the Dorian & Hypo Dorian, the 3rd & 4th modes were the Phrygian & Hypo Phrygian, the 5th & 6th modes were the Lydian & Hypo Lydian the 7th & eighth modes were the Mixolydian and Hypo Mixolydian the 9th & 10th modes were the Aeolian & Hypo Aeolian. The 11th & 12th were the ~~Phrygian~~ Locrian and Hypo ~~Phrygian~~ Locrian & the 13th & 14th the Ionian and Hypo Ionian. The ~~word~~ suffix "Hypo" merely meant that the scale was extended four notes below the final — The 11th & 12th modes were also as a matter of fact tabooed

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on the grounds ~~that~~ the melodic series including a diminished 5th from the starting point was unsatisfactory. These modes are easily represented to the modern mind, by the several series of 8 notes rising from each note of the modern ~~scale~~ system comprised to the white notes of ~~the~~ a keyed instrument. The Dorian beginning on D, the Phrygian on E, the Lydian on F, Mixolydian on G, Aeolian on A, Locrian on B, Ionic on C. The application of the system is too abstruse to burden you with at present. What we have first to turn our attention ~~to~~ is ~~that~~ the first indication of any means of proper was the attempt to ~~aid~~ assist the minds of singers by putting little marks over the syllables which they had to sing which helped them ~~to~~ by their relative positions to recall the variations of pitch in the tunes. These little marks were called <u>Neumes</u> and were developed to a very complicated system, which however aimed less at defining

Podatus Clivis Torculus Porrectus Scandicus

Climacus

Scandicus



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pitch than at indicating the combination of a series of notes to a single syllable, and to a certain extent the ~~&~~ relative duration of notes. Thus the ordinary notes were indicated by a dot, and notes of longer duration were honoured by having a tail.

I am afraid it's not likely to be of much use to you to know details of these symbols. But it may be as well to show you some of the forms, to suggest the idea of these primitive speculators in ~~writing~~ recording music.

The dot they called a 'punctum'. The dot with a tail a "virga" or a rod. Nearly all the other signs were combinations of notes — such as the 'clivis' [symbol], the Podatus or Pes [symbol] the Scandicus ∴ which was an ascending group of notes the climacus /·· the Torculus [symbol] the Porrectus [symbol] and so on and so on.

Quote "a solis ortu".

Portatus

Et per crucem liberate

~~Per Pretio~~ ~~sanguine~~ comparate

Sanguinem Filii Dei

It naturally dawned on observant minds that this system was very indefinite, and suggested ~~of~~ neither [actual] pitch nor relations of pitch — And the first attempt that was made in the direction of definition was the drawing of a single line ~~the~~ across the neumes, which indicated ~~that~~ all those dots or lines through which it passed were F. And F was drawn at the beginning of the line to remind singers thereof. Not long after ~~the~~ growing wiser from experience they added another line a good way off from the F which was to enable them to identify the notes which were a fifth distant from it. This of course was C, and had a C written at ~~the~~ end of it. Then yet another was added between the two which represented A; & then ~~they~~ they had ~~to~~ a primitive stave of 3 lines — And so they went on adding more & more lines, and had staves of various numbers of them. For it was not till comparatively modern times that the familiar 5 ~~staves~~ line staves were adopted. Even as late as the beginning of the 17th century we find such works as Frescobaldi's Organ Music printed with lines for the right hand and for the left. It won't serve any musical purpose to follow out the development of the stave system any further So it may as well be pointed out here that the ultimate achievement

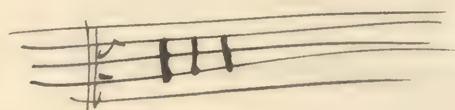
of our modern upper stave with the G clef was arrived at by the same process as I have described for the primitive stave with the F clef. The line which stood for G being defined in precisely the same way as the other by having a G at the beginning of it; and this happens to illustrate best of all the survival through long ages of the letter which characterised the pitch; as our signature is purely a G with ornamental penmanship added to it. The middle age [clef signs] becoming [clef signs] –

The transformation of the F is not so cunning; but the primitive letter ~~stave~~ is still implied F: Ɔ: F

The next thing to achieve after settling the pitch was the relative duration of notes – The note values of the old plainsong were indefinite. The tunes had no rhythm, and the duration of the notes was merely an indefinite kind of variation following the weight of the syllables. This was all very well as long as the music remained purely melodic – and only one voice had to sing – But when other parts were added it became obviously essential that the signs for notes should represent definite ~~&~~ relations of time; ~~otherwise~~ otherwise the various voices could not keep together – The ancients found this a very difficult matter to cope with. And they got on very slowly. They called this department of art <u>Measurable Music</u>;

or "Ars mensurabilis"
And there are lots of early treatises which deal with it.
For instance the Discantus positio vulgaris of 1150 or so,
the ~~...~~ treatise of the famous ~~theorist~~ ~~Franco~~ of Cologne called
soon after (13th century
"Ars Cantus mensurabilis" and the treatise of Jean de
Garlande "De musica mensurabili positio". 1210. In
these speculations the forms of the neumes served as the foundation.
~~The primitive dot became a square~~ The thing with a
~~tail~~ tail got a long head and was called a longa
the punctum or dot got to be a square and was called "brevis"
or a breve; when it was in a diamond shape it was
called a semibrevis or half breve ◆ — in other words a
semibreve. When they added a tail to the ◆ they called
it a minima, or smallest note — in our nomenclature
a minim. From which you will observe that the notes we
consider longest were with them the shortest of their system.
It seems to have been somewhere about in the 15th century that
they made them hollow as we do, & then they got the
for the long the □ for the breve, the ◇ for the semibreve
and the for the minim. This will give you sufficient
idea of the manner in which the principles of the relative
lengths of notes was unravelled; & it is unnecessary to burden

Great mode perfect



The word perfect was used to mean 3 of anything

The word imperfect 2.

And the signs were a round O for perfection = 3 of anything

and a C for imperfection meaning 2.

Greater meant the relation of the large to the longs

and lesser the relation of longs to breves.

Rests were also used.

you with more details – Only as a parenthesis it may be
mentioned that they made the scheme preternaturally complicated
by ordaining that certain signatures ~~, which~~ should define whether
the several notes should represent two or three of the next
ones of lesser length – These were called modes of time, and
by them the long could contain 3 breves, or ~~the breves three~~ two breves
and the breves could contain 3 minims or 2 minims. But
this is mostly a matter of archaeology, and concerns specialists.
As I hardly expect many of you to be occupied in deciphering
the awful complications of early part books or MSS it would
be waste of time to enter into such details – For the amount
of time it would take would be out of all proportion to the
value of the information.

It will be of more service to turn to the more essentially
Musical matter of the early attempts at singing in parts.
This they found a terribly difficult matter. I think ~~the~~ that among
the foremost influences which led to the development of singing
in parts was purely the simple fact that <u>voices were of different
calibre</u>, and ~~that~~ it was not convenient for basses and
tenors to sing the plainsong at the same pitch – And to obviate
this inconvenience they adopted the simplest plan which would admit

We want to start as far away back as we reasonably can. So we will go to the first efforts at writing music down. The plainsong melodies ~~of the~~ used in Church were traditional, and handed on from generation to generation by ear only. ~~But~~ As far as we know the earliest attempts to help the memories of the singers and preserve the tunes with more certainty was to put little marks over the syllables at different levels, which in a rough fashion suggested the outline of the melody. At first no doubt they had no idea of differences of length, ~~at~~ and the expansion from little dots and dots with tails was in rather an undeviating direction for after ages. As they were mostly developed to indicate groups of notes which were to be taken in one breath.

of singing ~~the~~ plainsong melodies with two different voices
simultaneously — which was to sing them a fifth or a fourth
apart. This naturally seems almost incredible to us; but there
is no manner of doubt that the form of primitive part singing
called Organum or ~~[illegible]~~ Diaphony, consisted ~~almost~~ entirely
of reduplication of a plainsong tune in fifths or fourths
sometimes with the addition of the higher octave.
You will presently see that this is verified by the underlying
basis of the Music when things advanced a little — For you will
have the opportunity to observe ~~that~~ more developed music of later
date is in great part built of successions of fifths and octaves
with auxiliary notes between them.
The ~~[illegible]~~ differences of opinion which inevitably occur between theoretic
writers are of very little consequence — The ancient writers are always
obscure, and theorists like theologians enjoy having something to quarrel about. The
main point of difference is whether the medievals sang in fourths or fifths.
It really does not matter much — They are all agreed ~~that~~
the procedure was the singing of plainsong tunes in parallels —
And there is no use disputing the fact ~~that~~ the first steps in
the direction of modern harmonization, were taken when they

This is referred to in the famous treatise called "Micrologus" by Guido d'Arezzo, a Benedictine Monk who lived in the first half of the 11th century -

He is said to have been the inventor of the Solmizing syllables which are recorded in the Latin Verse

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve ~~[illegible]~~ polluti
Labii ~~[illegible]~~ reatum
Sancte Joannes.

C Sol fa ut.
b — Fa mi
A. La mi re
G — Sol re ut
F — Fa ut
E La mi
D Sol re
C Fa ut
B mi
A Re
G. Ut

Ut was afterwards changed ~~to~~ Do as more suitable song.

tentatively interspersed the fifths with other intervals. The description of the primitive type of Diaphony dates from the 10th century and proves ~~that it had~~ then been in use for a long while, & was beginning to change & move a little more varied. The ~~type~~ chief type of procedure when ~~fifths & fourths were~~ the music was not confined to fifths and fourths, was the adoption of stationary notes like pedals. ~~And on~~ the one hand one comes across examples in which the ~~comes across extraordinary enter~~ plainsong moves about quite systematically with a second voice singing next to nothing but a single note. And again one comes across a very interesting and suggestive amplification of the pedal principle.— In which there are successions of pedals or persistent notes which change whenever the melodic motion of the plainsong enables these parts to stand to one another in the relation of octave or fifth. This is in fact a very important and suggestive type — As it will be observed that when once the connection between the two parts is ~~[illegible]~~ justified by the presentation of one of the authorized concords it is of no consequence what intervals are produced. Seconds, major sevenths, sixths — any combination which is the result of the motion of the

Verbum bonum et suave. In the library at Douai

One of the earliest known examples of Discant.

It amounts to this that while one voice stops still

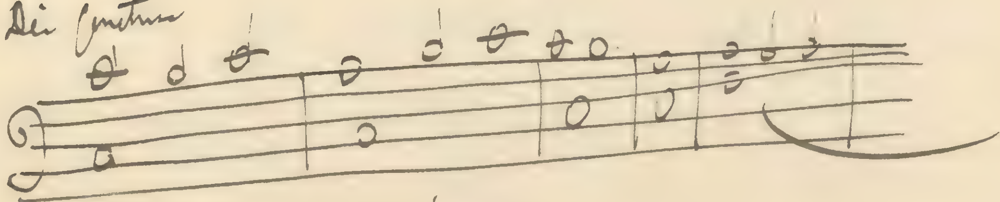
the other may do pretty much anything

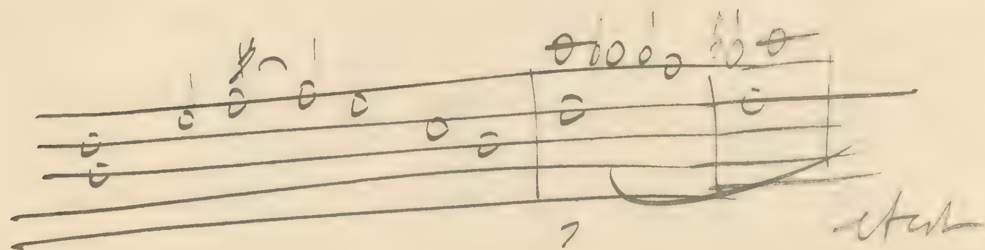
But when the one that holds long notes moves

the two voices must be in the relation of

an octave or a fifth.

Virgo Dei Genitrix





etc.

melody is quite orthodox so long as the point when the connection between the two parts is a recognized consonance is legalized. It will be observed that the rule is an exact parallel to the rule about ~~the treatment~~ of pedals in modern music — though of course there is no connection between the two phases. It is a curious instance, like the ~~independent~~ ~~growth of~~ independent religions, of human beings taking the same courses in face of the same situations.

You must observe ~~that~~ the use of pedals caused people to become accustomed to the sound of other combinations than the fifths & fourths, and by degrees the scope of their harmony was extended to thirds, and then to sixths and so on.

The effect of getting away from the limited diaphony was ~~to~~ arrive at descant: in which there was much more artistic independance between the parts; which is shown by the much more frequent occurrence of contrary motion between the parts. ~~For~~ under the old system of the Organum or Diaphony, which was mainly reduplication at a fixed interval, almost all the motion of the parts was in similar motion.

Franco of Cologne was
Prior of the Benedictine Abbey of Cologne
in 1190.

One of the earliest examples known of
Discant is in the "Verbum bonum et suave"
of which the MS is in the Library of Douai.
Probably early 12th century - about 1130 or so.

One of the most famous of the early theorists Franco of Cologne supplies us with the indication of progress, for he classifies concords into perfect, middle and imperfect consonances: the perfect according to him being the octave, the middle being the fifths and fourths, and the imperfect the major and minor thirds – With him the sixths continued to be regarded as discords. This will give you a ~~fact~~ fairly good idea of the limitations of their art. He however expresses his objection to consecutive fifths, which at all events shows some advance from the standard of diaphony –

Diaphony had in his time passed into the earlier stages of descant or discantus, which was a primitive kind of counterpoint added to a given plainsong tune. There were two kinds of descant – that which was ~~a~~ extemporized by the singer which was called "discantus a mente" and the descant which was deliberately written by the composer, which was called "discantus a pennâ" – that which was written.

To the two part descant was in course of time added another part, and then the composition was called a "triplum" – and when the composers ~~at~~ achieved the astonishing feat of writing in four parts it was called a "quadruplum".

The after history of the word descant is curious – Originally it meant the free part which was added to the regular

ecclesiastical "plain chant". Then it came to be applied to the class of ~~two~~ part compositions, and when polyphonic music developed to a much higher degree of musical perfection, as in the time of Palestrina – Lasso, the name "discant" was reserved for the upper voice only, corresponding to the treble of our group of voices –

You must please to observe that the twelfth century – was a great and wonderful century, far in advance of centuries which came after, for reasons which I will explain in due time. It was the century of one of the most interesting of our Kings Henry II, the century of Becket and Giraldus Cambrensis, and of Philip Augustus of France. In the latter part of that far away century Paris had a thriving University, which was described as the ~~modern~~ Athens of its time. There Peter Abelard lectured, and the number of the scholars was described (no doubt figuratively) as greater than ~~that~~ of the citizens – Philip ~~King~~ Augustus is said to have had to enlarge the boundaries of the city to provide fit lodgings for the swarms of scholars who flocked there from all parts of Europe, and here music attained its highest development at that time. The earliest named

Lenin was known as
"Optimus Organista".

Composer of this French dispensation was one Leonin, who was organist of the famous Church of Notre Dame, and is said to have written a book on Organ playing, which certainly would be a curiosity - for in those days the keys had to be wide enough to be thrust down with the fist. I have never seen any of his compositions. His successor was even more famous as he was known as Perotinus maximus, or ~~the~~ ~~greatest~~ "Perotin the greatest". He was "dechanteur" or discanter and Organist of Notre Dame - there are a good many compositions in existence by him, and ~~to~~ we can it may be confessed that if we could perform them they would seem to us quite hideous. Following after him came Robert de Sabillon, whose time was probably the latter part of the twelfth century. By these composers the art of descant was advanced, though we can read in their works the fearful struggle it was to achieve even such a simple thing as a ~~four part work~~ piece of Music in four parts. ~~The~~ Perhaps the most amazing thing to me is ~~that~~ such music should have impressed

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its contemporaries to the extent of regarding the composers with such deep admiration. If one was to perform the works in modern times people would merely gaze with amazement. We talk of the opinions of the latest up to date manifestations. No one can have any conception of the capacity for opinions which Music provokes who has not seen the French church Music of the 12th century.

Most of the compositions have been rediscovered in comparatively recent times in a manuscript which was found in the library of the medical faculty of Montpellier in the South of France; which was probably written in the 13th ~~century~~ century. Before this book was known ~~the~~ not 150 pieces of music of the date were known in the world; it increased our repertoire at a bound to nearly 400. & threw a flood of light on the early Music — which till then was mainly known by the inscrutable descriptions of the theorists.

There was Music in other countries as well as in France. The ~~St~~ English theorists were held in repute everywhere. One who is known in later times as Jean de Garlande in spite of his French looking name was an Englishman, who went on to Paris & lived there from about 1210. He wrote a valuable book called "de Musica mensurabili Positio". Another famous English Musician was Walter Odington, a monk of Evesham. He compiled a treatise called "de Speculatione Musicae" rather later than these other people, probably about 1280, and a few short compositions

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~~or two~~ by him still exist. But England comes specially to the fore at this time on account of that celebrated little piece "Sumer is icumen in". Which is certainly one of the most unaccountable pieces of music in existence. There seems to be no possibility of doubt that ~~it was written~~ the Manuscript in which it occurs was written between 1226 and 1241, and it is commonly attributed to a monk of Reading Abbey called Fornsete. It is a very ingenious Round for 4 voices with a kind of drone bass for 2 more voices – And it necessarily implies that there must have been some kind of secular music of a rhythmic and tuneful kind of ~~which all almost all traces have disappeared~~ in the development of which the recognized representative composers had no share that we know of. Nothing could well be further removed from such frank and refreshing tunefulness than the crabbed and laborious productions of the learned musicians; tied & bound by theoretic rules. But all the same there is another sphere in which we find plentiful traces of ~~fol~~ secular folksongs; and that is in the

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astonishing early Motets in which early composers combined two or more tunes. For their favourite practice seems to have been to select a ~~favourite~~ tune with sacred words (generally in Latin) for one part, and a tune with secular words for another part, the words being in French, & ~~to add a~~ third part ~~[illegible]~~ by which a single words such as Angelus Alleluia, Portare, or even a nonsense word was repeated over and over again. In these we frequently come across very lively tunes in the secular part, which must certainly be ~~all~~ old folksongs. In forcing the secular and the sacred tunes to fit one another no doubt they both had to be modified here and there, so we cannot be sure ~~if they appear~~ how much they represent the original. But there is sufficient tunefulness about ~~them~~ the secular tunes to show ~~that this~~ secular form of art were in existence in France as well as in the country which produced "Sumer is icumen in". There are a number of such compositions in the Montpellier MS.

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After this promising century Music was thrown back and its development hampered by miserable times. Music and poetry are dependant upon generally favourable conditions in human affairs. After the settled time of Henry II came the dismal times of John and Henry III. And later the ambitions of kings ~~to~~ to aggrandize themselves and enlarge their dominions wrecked the happy promise of the 12th century. Our wars with France, however much they covered us with glory in Edward III's reign caused infinite misery and distress and France suffered even worse than we did. The ravages of war were accentuated by such a visitation as the Black death in 1349. and the state of Europe is fearful to contemplate. A modern historian writing of the state of France in the earlier part of the 14th century says. "From king to peasant all were miserable. The open land from the Loire to the Somme was a desert overgrown with woods & thickets. Wolves fought over the corpses in the burial grounds of Paris. Towns were devastated by parties. villages were sacked. Tillage was unknown. Ruin & despair were everywhere, & wild superstition. This was the time when the mad Dance macabre, the Dance of death, came into existence which took place in the cemetery of the Innocents in Paris, ~~then~~ then crammed with pestilential dead". Such a state of things was unfavourable to the peaceful arts, for the people could take no part in them & ~~without~~ their participation the life goes out of art. Of course in the monasteries & Ecclesiastical establishments there was still some refuge from the turmoil but as we shall see their efforts were mainly in a ~~thirstier~~ direction.

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As has been said often before, the arts and literature, the writing of history and even the arts of penmanship being mainly monopolized ~~[illegible]~~ by the clergy and people connected with Churches and monasteries, the things that did not intimately concern them ran great risk of being ignored and even treated with contumely. The monastic folks were interested in the Music of the Church but not much concerned with the Music of the people - So it is only by combination of accidents that we have evidence of the existence of secular Music - such as we found in John Fornsete's illuminated copy of "Sumer is icumen in" - and such fortunate accidents as secular tunes being combined with ~~the~~ church tunes in the early Motets - which show a developed sense of form - a clearness of structure which implies a considerable antecedent culture of the secular rhythmic ~~types of~~ tunes, of which the monastic Chroniclers and theorists supply no evidence whatever.

There is however a rather tragic parenthesis in the story, in which ~~was openly~~ Music and poetry were openly cultivated on secular lines quite independent of the Church - ~~[illegible]~~ The development

[illegible]. ii. 95.

of which, ~~in~~ in consequence of its being "independant of the Church"
was crushed out of existance by the Church, for fear of its leading
men to be too independant in their views & falling into heresy -
Its having come to a more or less of an abortive conclusion prevented
its playing much of a part in the general development of the
Art - But the interest which attaches to it makes it undesirable
to leave it altogether unnoticed - and on the other hand, while
it is desirable to direct your attention as much as possible
to essentials, there are circumstances when it is almost
as useful to enlarge the mental horizon as to concentrate
the mind too persistently on concrete relevancies.

The part of Europe which attained to a high degree of
secular civilization earliest was the South East of
what in these days we call France, where favoured by
climate and by the lively character of the people a high
standard of culture was arrived at even in the 11th and
12th centuries - ~~Poet~~ Secular poetry and Music were especially
favoured in this region, and their highest standards were
arrived at by the enthusiasts who called themselves Troubadours.
Their Music was of course of the slenderest possible

character, amounting to little more than lyrical melodies which were deftly fitted to the poems — and though they had some kind of accompaniment by some kind of lute or viol none is recorded in the MSS in which the simple tunes & words have been handed down to us. The quality which distinguishes these tunes from the plain song melodies of the Church is the invariable rhythmic, or metric nature. As has been said, the plain song tunes were essentially unrhythmic — which is the case with all genuinely devotional music. The rhythmic element being ~~essentially secular~~.

The centre of Troubadour activity was Provence, where what was called the Langue d'oc was spoken. a development of Latin speech which had taken possession of the inhabitants of these southern districts. The Troubadours were mainly recruited from the aristocratic classes; and some of their most famous representatives were men famous in the great game of war as well as in poetic and musical arts. The earliest of famous Troubadours was William of Poictiers Duke of Aquitaine, who was born in 1087. ~~Among these~~ a Troubadour

The music of songs of the Troubadours which survive is attributed to
Châtelain de Coucy. about ~~1100~~ 1180

He was killed at the siege of Acre in the Crusades

(See dame de Fayel & the heart.)

Sirventes. Rondels. Tenzone. Canzonets

The ruler of the Provençals was Raymond VI Count of Toulouse —
The Crusade was taken in hand by Louis ~~X~~ VIII of France
at the instigation of Innocent III in 1208. It lasted 20 years.
Simon de Montfort and his son were at the head of the
crusaders during that time. Louis placed himself at their
head in 1226. It was at the siege of Beziers that
the Abbot of Citeaux made the notorious answer to the Crusading
Knights. "Languedoc was annexed to the Crown of France
in 1229"

whose name may be more familiar to you was our King Richard Coeur de Lion — who lived 1070 — 1125. And one of the surviving Troubadour Songs is a lament for his death.

Among other famous representatives of this curious society of poet musicians was Guillem de Cabestanh, the hero of a very gruesome story of love & death — also Bertrand de Born (or Biorn), Marcabrun, and last Guiraut Riquier who lived from 1250 - 1290. The end of the 13th century marked their decadence & extinction.

The story of this extinction of the well being & premature development of the culture of art & literature can be shortly told. Pope Innocent iii at the instigation of the person known as St Dominic founder of the Dominican Order proclaimed a Crusade against Provence — though the Provencals fought hardly against the crusaders gathered from all quarters by the promise of salvation to those that assisted in the work of destruction, the fair province was laid waste, towns were raised to the ground & the inhabitants massacred — and the promise of civilization and refinement was trampled out and never recovered.

The Troubadours had cultivated mainly lyrical poetry — they developed a system of rhyme & metre

Mihi est propositum
In tabernā mori.
Vinum sit appositum
Morientis ori,
Ut dicant cum venerint
~~[illegible]~~ Angelorum Chori
Deus sit propitius
Huic potatori.

To me it seems best
In a tavern ~~to~~ end.
Let wine be set out
With the my dying to blend —
That ~~when~~ the angels may sing
When ~~thither~~ hither they wend
"This jolly toper
May God commend!"

a subject of admiration even now ~~to the~~ most widely read admirers of poetry.
In the North of France a similar group of men cultivated
Epic poetry & plays. They were known as the Trouvères
and left a mark in literature which is still felt by us.
They were ~~to~~ spoken of as being of the "Langue d'oil" – and
~~their~~ scions spread far and wide, some of the most
famous of them belonging ~~to our~~ our country. Of
the latter it is pleasant to recall the name of Walter
de Map who was born at Hereford about 1140 of Welsh
origin. He became archdeacon of Oxford about 1210
and was in the household of Thomas a Becket. He
wrote a poem on Lancelot, and is even said to have
invented that famous hero of romance. His poem
was continued by the French Trouvère Chrestien de
Troyes – Another English Trouvère Luc de Gast who
lived near Salisbury and wrote a poem ~~of~~ on Tristan in
French. The story of Renard the Fox was of
Trouvère origin, and so was the famous Romance
of the Rose. Among famous Trouvères must be mentioned
~~the Chatelaine de~~ Coucy ~~a man very notable in the history of~~

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- Tan come je vivrais .

~~the time who was killed at the siege of Acre in the Crusade — and~~ Thibaut Count of Champagne & King of Navarre, who was prominent in the history of France in the reign of Louis IX. Some of the best known Trouvère songs are attributed to him. The Trouvère whose fame has lasted on most conspicuously was Adam de la Hale (of Arras) (1240–1286) who wrote ~~a~~ a play called Le jeu de Robin et Marion — ~~&~~ and the music thereto; ~~which~~ of which one is a charming little lyric, and another piece is a most interesting part song, almost entirely built on a series of consecutive fifths. The Trouvères played a considerable part in the writing of ~~Motets~~ secular Motets in parts. The Trouvères were a little later than the Troubadours — The Trouvère movement came also to an end in a period of warfare and general demoralization in the 14th & 15th Centuries.

A little later still came the Minnesinger of Germany — "the singers of love" as they called themselves. — who again were mainly confined to the aristocratic classes. Their names are familiar to us from references to them in Wagner's Meistersinger — Walther for instance refers to the Minnesinger "Walter von der Vogelweide" as his master. And also come home to us from the fact that the original poem of Parsifal was written by the Minnesinger Wolfram von Eschenbach, who died 1220 — The famous Nibelungen Lied was probably written by ~~&~~ another Minnesinger Heinrich von (der) Ofterdingen — (13th Century) — Among other famous Minnesinger were Heinrich der Veldeke, ~~+~~ (about 1184) — Spervogel about 1150 — ~~&~~ Among the latest was Heinrich von der Meissen — generally known as Frauenlob — who died 1318.

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After the Minnesingers came the Meistersingers, who belonged to quite a different class, and their poetry and music represented the ideas of Burghardom. They formed Musical and poetical Clubs in many of the principal towns of Germany, such as Maintz, Strasburg, Munich and Nuremburg. With those of the latter town we feel ourselves to be most intimate through Wagner's delightful work. I am afraid Wagner's chaff about their pedantry must be confessed to be wellfounded. They had not the same natural delight in the beautiful things of life as the representatives of the aristocratic class, and were rather overprone to technicalities and foolish and narrow regulations. The most famous of them was Hans Sachs whom Wagner has glorified – the cobbler poet who lived from 1494 to 1570. From which you may discern ~~that~~ the Meistersingers were a much later development than the other associations we have been discussing –

There was ~~a [illegible]~~ yet another association which belonged to a lower social station still – the poet musicians who went by the name of the Jaglars, Jongleurs or Menestrels. They were the musicians of the people, mainly spread far and wide over France, who went from fair to fair singing their songs and telling their stories and playing their instruments. They had a guilds and regular organization with laws which were called

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Ensenhamens, which suggests a Spanish ancestry. Their centre in historic times was Paris with a dwelling house and a chapel which lasted on till the 18th Century. The street ~~which~~ where was their house of Call was called the Rue St Julien des Menestriers. There was also in early days a King of the Minstrels (Roi des Menestriers) who was ultimately transformed into the Roi des Violons, in the court of Louis XIV.

You will observe ~~that~~ the greater part of these associations flourished at ~~[illegible] the Dance~~ about the time ~~when the~~ Music was making progressive strides in what may be called its more serious phases. But all kinds of art were checked by the years of general warfare in the early part of the ~~13th century~~ 13th and fourteenth centuries. In England we had, first, the disturbed times of John and Henry III. Then followed our great French wars, and though we look back with complacency to such events as the victories of Crecy 1346 and Poictiers 1356 we must remember ~~that~~ they caused infinite misery and distress and France suffered even more than England. The ravages of war were followed by the terrible visitation of the Black Death in 1349, and the state of Europe became terrible to contemplate. A modern historian writing of the state of France in the earlier part of the 14th century says "From kings to peasants all were miserable. The open land from the Loire to the Somme was a desert overgrown with wood & thickets. Wolves fought over the corpses in the burial grounds of Paris. Towns were distracted by parties, villages were sacked. Tillage was unknown. Ruin and despair were everywhere, and wild superstition. This was the time when the Dance Macabre, the Dance of Death came into existence, which took place in the cemetery of the Innocents in Paris, then crammed with pestilential dead". Such a state of things was unfavourable to the peaceful arts, for the people could take no part in them. Yet in the monasteries and Ecclesiastical establishments there was still some refuge from the turmoil, and there a few thoughtful indulged in their uninspiring but useful labours.

In Quatuor principalia Dunstede describes the new kind of descant in which one of the discanters is advised to "avoid the perfect concords & keep his part in the imperfect intervals, that is the thirds sixths and tenths above the tenor; & with these let him discourse ascending and descending, according as it may seem to him expedient and most agreeable to the hearer".

Gulielmus Monachus very valuable as showing the principles of ~~Fauxbourdon~~ & the use of passages in thirds.

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Among the most notable of these theorists were some Englishmen - such as Simon Dunstede who was born in 1310 and became a Dominican Monk, and ultimately head of his order, and wrote treatises that happen to be illuminative. There was also one Robert de Handlo who lived about the same time - and another important theorist evidently English was Guillaume Monachus William the Monk whose only known work is in a Library in Venice - The most voluminous of the theoretical writers was John de Muris a Frenchman of Normandy. He lived from about 1300 to 1370 - Among his important works are the Speculum Musicae, and the Ars discantus. He is said to have followed the lines of Franco. A passage from one of his works is commonly quoted as illustrating the kinship of theorists of all time - for he says of those whom he thought to take liberties in their compositions - "O magnus abusus, magna ruditas, magna bestialitas, ut asinus sumatur pro homine, capra pro leone - Sic enim concordiae confunduntur ut una nullatenus distinguatur ab aliis."

Of composers during this unhappy period the most famous was Guillaume de Machault, the last distinguished representative of the old Parisian school who carries Perotin, Leonin, & Salilla on their earliest lights.

Crecy 1346.

Poitiers 1356.

He was born late in the 13th century, about 1284, in Champagne and appears to have lived till ~~about~~ after 1369 — when he was still alive in Paris. He was a poet as well as a Musician — and in Music appears to me to have been rather a bohemian. In some ways his work is not so crude as Perotin's, but its conditions are fairly amazing. He wrote all sorts of compositions — Masses — Motets of the kind I described to you last time — Made of several tunes joined together. And he also wrote secular Music some of which is more presentable.

It was during this period ~~that a~~ very singular instance occurred of the progress of art being affected by ~~external~~ regulation imposed from outside. The descanters had developed such a capacity for elaborating their accompaniments to the plainsong that the liturgical words became almost unrecognizable — and the authorities of the Church stepped in to reduce things to a more decorous state. Pope John XXII, one of the Avignon Popes, promulgated in 1322 a decree forbidding descant altogether, and limiting the part singing to the ancient diaphony consisting of ~~two~~ parallels of fifths & fourths & octaves. So for a time polyphonic elaboration ~~was~~ came to an end.

The results were very surprising: Composers were obliged under fear of pains and penalties to make appearance of conformity — But they were restless under constraint, and cleverly endeavoured to find a way to evade the regulation while appearing to conform — ~~they~~ The first device they discovered ~~was a to~~ had important results — They conformed so far as to write the diaphony properly — that is they made two voices sing the plain song at the distance of a fifth apart, but added another voice in between which sang ~~the~~ thirds — By which means they arrived at a series of common chords — And then they went a step further and made the voice which should have sung the plain song at the bottom sing it an octave higher — and, lo and behold, they had successions of amiable sixths instead of the barbarous old succession of fifths. ~~It~~ This process was known as Faulx Bourdon — or false bass. Because the bass did not sing at the bottom, but at the top — And the ~~new~~ procedure came into fashion everywhere, & ~~was~~ the title was quaintly transformed in this country into Faburden. The effect was to give sensu

composers a taste for sixths and thirds, and as we shall see presently to lead them to much more simple kind of music, almost like harmonization, for a time. And it did not take them long to give up the absurd fiction of writing the bass to be sung an octave higher, and openly wrote the notes as they sounded, & the succession of sixths without disguise.

The effect of the Papal ordinance ~~was~~ is far more apparent in the general aspect of music than in the suppression of descant. For when music began to find circumstances more congenial again the revival shows that branch of art proceeding to still further stages of excessive elaboration. It was after Edward iii's great wars with France the days of Crecy & Poictiers, that things began to revive all round — Intellectual interests soon stirred vigorous life. Energy & independence of mind was shown by the appearance of the Lollards, and the great personality of Wickliffe – who died in 1384. English literature began to consolidate. One of the earliest English poets Langland wrote Piers the Ploughman about 1362, and Chaucer himself lived from 1340 – 1400. And with this revival came renewed activity in Music. It is gratu-

Henry ~~[illegible]~~ IV 1366. reigned 1399 – 1413.

Henry V 1413 – 1422.

Agincourt ~~1422~~ 1415.

Henry VI. 1422 . 1471

Dunstable was referred to by a famous John Tinctoris ~~[illegible]~~ 1445 – 1511
in the Proportionale

" quod ars nova esse videtur, ~~cuto~~ cujus ut
ita dicam novae fontes ac origo
apud Anglicos quorum caput Dunstable exstitit fuisse ~~p~~ perhibetur"

Tapissier, Carmen, Cesaris
N'a pas long temps bien chanterent
Qu'ils ~~etait~~ esbahirent tout Paris

effet.

Car ils ont nouvelle pratique
De faire frisque concordance

Etert

Et ont prins de la contenance
Angloise, et ensuiv Dunstable
Pourquoi merveilleuse plaisance
Rend leur chant joyeux et notable

clear that Musical culture had been going on in the troubled times, though the traces of it ~~have~~ are so scanty. But the facility and resource of composers are seen to have ~~have~~ expanded a good deal even beyond the standard of Machault when we take up the ~~story again at the end of~~ the 14th century.

The name with which the beginning of the modern dispensation in Music is associated is ~~that of~~ the Englishman John Dunstable; who is supposed to have been born in Bedfordshire near the end of the 14th century. Next to nothing is known about him, and it must be inferred from certain subtle indications that he was not known or ~~too~~ esteemed according to his ~~abilities~~ importance in his own country. ~~Then~~ All the references to his works, and even nearly all the examples of his Music are to be looked for in foreign countries. But there indeed they spread far and wide. Copies of his strange and weird compositions are found scattered in such ancient libraries as those of Bologna, Modena, Rome, Dijon and Trent. Of references to him by foreign authors that by Martin leFranc is best known — For he in speaking of some French composers such as Tapissier, Carmen and Cesaris — he says they made ~~them made~~ such sweet Music ~~that~~ all Paris flocked to hear them; and ~~that they had adopted the English~~

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style and had taken John Dunstable as their pattern."
The diffusion of his art in foreign countries ~~...~~ and such foreign appreciation may justify the inference that he spent most of his life out of England — of course it does not prove anything. It was just as possible then as in Bach's time and even in our own for men to be utterly incapable of estimating the worth of the ~~fi~~ foremost works of art ~~of their own time~~ which were being produced under their very noses. The only indication of English appreciation ~~did~~ of which there is evidence is the report by the Jacobean chronicler Stow that in the Church of St Stephen's Walbrook there was a monument to his memory with a long Latin inscription. This at least proves that he was in England at the end of his life. St Stephen's Walbrook was I think rebuilt either by Wren or Gibbs, and the monument ~~was~~ disappeared — But through the public spirit of that very energetic body the Musicians Company it has recently been set up again — The epitaph contained a very quaint line giving the date of his death — which of course the writers up to now managed to find unintelligible. It seems not worth while to waste your time on the ~~absurd~~ differences of opinion which have occupied so much of the time of the learned on the subject of one letter. It runs something like this: "Anno mille quater semel et tres quinquagies Christi" from which we might infer ~~that~~ Dunstable died in 1453.
Dunstable's work is in fact the best example of the ~~transition~~ transition from the old style of Descant to the modern types of counterpoint.
It is necessary to keep the mind clear of the gratuitous theory ~~of~~ that

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our modern Counterpoint had a definite ~~separate beginning~~. After Dunstable it is true polyphony took a more artistic turn — But the intrinsic principles of Counterpoint — that is the addition of parts to a given part were as much the basis of descant as they are of our latest ~~[illegible]~~ academic counterpoint. A great deal of Dunstable's work is the very apotheosis of the medieval over-elaboration of descant — But there is another side to him, for there are among his compositions several examples which are, in their strange uncanny way quite lucid, simple, musical. He was evidently feeling his way from one stand-point to another. He is sufficiently advanced to write passages for voices in several parts which are euphonious — he introduces passages of imitation — ~~the~~ and other things which are quite in the same plane as our own ideas of Music — But the feeling of uncanniness which his work gives us comes from his being infused with the conventions — the habits of mind of his time — the fear of the 15th century — and no composer shows more strangely the effect of contemporary convention. For instance the strange fifteenth century Cadence — which seems to have taken hold of all Music and to turn up at every corner — a purely contemporary formula, but ~~quite~~ conclusive

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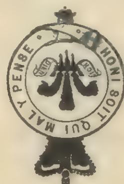
of the date of any Music in which it appears.
~~Though~~ Though the name of Dunstable stands out so conspicuously as so
closely in the time, there ~~has~~ has recently been traced a very large
quantity of English Music of ~~about his time & a little after~~ fifteenth century. The
most important discovery was ~~that of the~~ a copious MS in a
place called Old Hall near Ware in Hertfordshire – a R.C. College.
which contains compositions by a lot of English composers, most of whose
names were almost unknown before. The best known of these is Leonel
Power, who like Dunstable was appreciated in foreign countries. Of
his personal history absolutely nothing is known. Another composer
figures under the name of Roy Henry. and it appears that there
can hardly be a ~~no~~ doubt that he is the unfortunate King
~~Henry~~ VI himself. The works themselves are not very impressive. [illegible]
~~but they~~ They are much simpler than the earlier music – and
the partwriting is less polyphonic. They indicate very decisively
the tendency towards simple successions of ~~the~~ chords of the
sixth & third, which had a much more agreeable sensuous
effect than the jagged and strong polyphony of the earlier
masters. In some ways it was a degeneration – as it is
far less ~~keen~~ strenuous and characteristic – But it indicates
an admission into the range of ~~the~~ earlier art of ~~purely~~ effects
which are agreeable for the mere effect of sound. ~~#~~ Their ~~source of~~
~~their~~ actual ~~source of these~~ origin obviously lies in the Faux bourdon
which came into existence early in the century; as a type in m[illegible]

19a

of the ~~[illegible]~~ edict of Pope John XXII against discant. Indeed the whole character of this Music is undoubtedly the effect of ~~that ordinance~~ .

This shattered preeminence of England in Music was again extinguished by a period of woeful turmoil. The ~~terrible~~ savage wars of the Roses which lasted from 1455 till Henry VI died in ~~14~~ 1471 threw England back, and checked every kind of intellectual interest – And though Edward IV encouraged art and Henry VII specially encouraged Music the Music of this country was of no great account till the days of Henry VIII.

Lionel Power
Ave regina caelorum.



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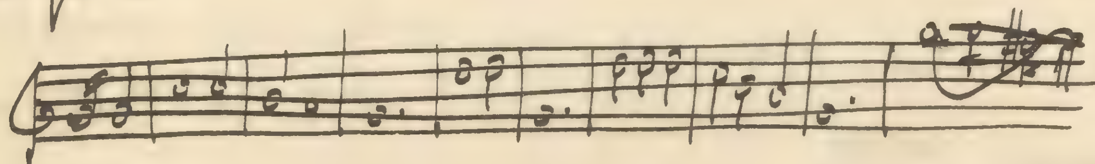
When we get fairly into the fifteenth century the aspect of things seems to change altogether. Composers seem to have found their legs at last; their numbers increase, and we can feel the kinship of their feelings about music with our own. The chaotic appearance of the part writing, each part seeming to have no concern with the doings of the others except at wide spaced moments passes away, and the sounds that greet us seem to represent attempts at successions of intelligible and agreeable ~~chords~~ concords, and intelligible resolutions of discords, on the same principles as people are taught ~~to~~ write counterpoint even in the present day. In accordance with the laws of evolution Music is passing from the indefinite ~~and~~ chaotic to the orderly and definite. The foremost hero of this new ~~dispensation~~ phase of art was Guilelmus ~~w~~ Guillermus Dufay — the first great representative of the school of the Netherlands — or as particular people like to call it the Gallo Belgic school, which sprang from the old neighbouring ~~S~~ school of Paris, under the

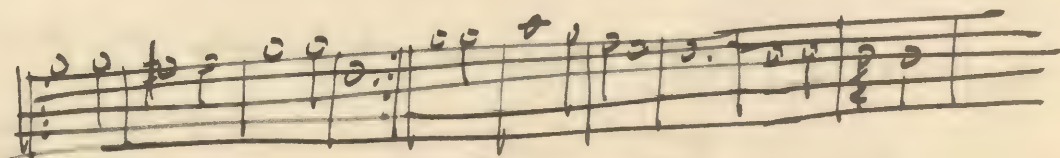
influence of the English composers. The actual date of his birth is unknown. It used to be supposed that he was born in 1355. But from facts which have come to light, among which is that he was a choir boy at Cambrai in 1410, this is clearly impossible — as the probable date of his birth was about 1400. So he would have been barely a dozen years younger than Dunstable. When he left the choir at Cambrai he entered ~~the~~ Papal Choir in Rome, and remained in that position till 1437. Then he came back to his native country and ~~entered the~~ service of the ruler of the Netherlands Philip le bon, in which position he had the singular duty of acting as music teacher to that ~~[illegible]~~ headstrong and impetuous character Charles the Bold. He was made a Canon of Cambrai in 1450, and the tombstone which was discovered there somewhat recently gives 1474 as the date of his death. Like Dunstable he seems to have passed through two phases. For a time he seems to have written in the old confused style of Discant. But there are a good many

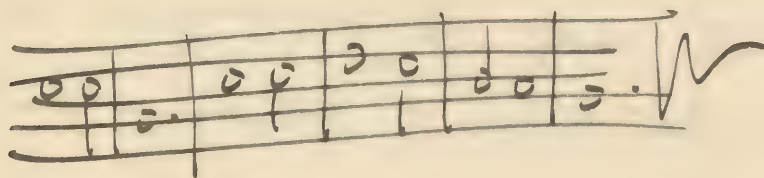
composition of his which are written in quite a kind
style of counterpoint. So the probabilities are that he was
one of the first ~~who saw the~~ to realize the artistic effect
of such a style, and to develop his powers in that
direction. He also developed enough skill to introduce
imitations into his works, which is a proof of no small
increase of facility. The basis of his work was as in
the earlier times the addition of parts to a Canto fermo.
But he is said to have been one of the first to adopt
the singular practice of using secular tunes as Canti fermi.
We must recall that composers had been very fond of
combining secular tunes with ecclesiastical plain song, but
it may be doubted whether ~~the secular~~ secular tunes were
~~adopted~~ adopted to take the place of plain song as Canti fermi
before Dufay. It was certainly a very strange departure,
but he adopted it wholeheartedly, and some Masses of
his which are written on secular tunes are known
by the names of the said tunes. One Mass of his is

Spelt in different ways
L'homme armé
Lome armé
Lomme armé

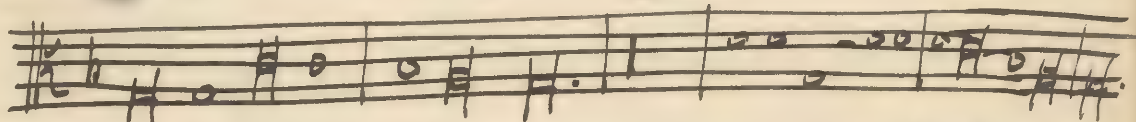
In G. dic:







known as the Mass "Tant je me deduis". Another as the Mass "Se la face est pale"; and yet another as the Mass "L'homme armé". Once started the practice became very common; and the ~~tune~~ last mentioned tune came to be so universally adopted as a Canto fermo ~~that~~ it continued to be used by all manner of composers for some 150 years; even ~~till the~~ time of Palestrina & Lasso. The tune itself is not very exciting or impressive — In the Mass of Dufays ~~mass~~ it stands as follows.



Dufay wrote secular motets and other worldly compositions as well as sacred music — and was regarded as the foremost composer in Europe. Even now in spite of the rudeness & occasional helplessness we can realize in his works how preeminent he was and what great service he rendered to his art. By his side it is pleasant to recall the name of a life long friend Aegidius Binchois, who was a choir boy with him at Cambrai. In the course of his life he was head of the music at Antwerp Cathedral where he is said to have had a choir of 53 singers — among

There was a musician of the name of Okeghem of whom we shall hear again. He died at Lille in 1460. Some of his compositions show the same spirit as his friend's, and are lucid & clear in their management of contrapuntal effect. The Composers now become rather inconveniently numerous, and we have to pick and choose. One of the best in the next generation was ~~Firmin Caron~~ Vincentius Faugues who was born in 1415, and produced compositions of considerable merit — among which is a mass on the ~~tune~~ L'omme armé. Firmin Caron, who was born in 1420 or thereabouts is said to have been a pupil of Dufay or Binchois, and to have ~~[illegible]~~ handed on their tradition. One of the most important of the school was Antoine de Busnois who was born in Flanders in 1440. Like Dufay he was in the service of Charles the Bold of Burgundy and is said to have accompanied him in his campaigns — ~~[illegible]~~ though he must have luckily missed the desperate battle of Nancy in 1478, when his master was killed, & he had to serve Charles' daughter & successor

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Mary of Burgundy. His works shows the rapid progress in management of harmonious effect – & finish & charm of ~~writing~~ partwriting. He attained European celebrity and died lamented in Italy as well as his own country in 1482.

One of the new phases of art which was coming to the front during this time was the art of introducing Canonic imitations, which implied something of the nature of a subject or thematic material. All these composers used such ~~effect~~ devices pretty frequently, but their use of them was rather unsystematic. They seemed to repeat in a second part what had previously been sung in another part when it came convenient, without any idea of coherence or system. ~~But~~ And as time went on they began to enjoy the mere solving of Canonic difficulties for themselves – and this turned their minds in a wrong direction. For it did not minister to artistic effect but merely to the display of ingenuity. The great hero of this kind of works was Johannes Okeghem.

~~Th~~ This composer was born early in the 15th century

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and as has been said before was in Binchois' choir at Antwerp in 1443 and probably was his pupil. He afterwards entered the service of Charles VII of France and went to Paris. After Charles' ~~death~~ he entered the service of the astute, cruel and superstitious Louis XI, by whom he was made treasurer of the Church of St Martin at Tours. He lived to a great age and died about 1513. He was looked upon as the greatest composer in Europe in his time, and trained several famous pupils. I suppose his great fame was founded upon his unique capacity for writing canons — and it is distressing to think what an immense amount of ~~wasted~~ mental energy was expended upon such ingenuities. When once the business of devising canons was realized men seemed to be tireless in devising all kinds of futile ways of writing them. They amused themselves by devising puzzle canons, which they propounded to one another like riddles. There was the Canon Cancrizans which consisted in one voice singing backwards what another sang forwards. There was canon by inversion, canon by augmentation & by diminution — Canons which could be

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"Clama ne cesses" "Ota sunt vita".

solved by leaving out the rests — Canons which could be
solved by leaving out all the minims and so on ad infinitum.
In such things Okeghem was unrivalled. Consequently his
Music is harsh & unexpressive for the most part. Occasionally
one cannot help admiring the ease with which he writes long
movements all in Canon. One which is held up to admiration
by the old authorities is a movement in ~~which~~ three parts
in which the lower voice is answered first by the voice above it
at the 4th & that by a further voice at the fourth above
that — and carried out with perfect ~~glibness~~ glibness.

Of course it would be futile to look for expression or
beauty of sound in such work — But it was useful
as a method of training, & greatly enhanced the facility
of composers who were taught to practise such ingenuities.
And the strange ~~thing is~~, that it did not distract composers
from higher aims, for some of the pupils of Okeghem turned
out foremost in their efforts to get expression and
beauty of effect. When Okeghem died a ~~[illegible]~~ poem
was written & set to Music in his honour, in which occur
the lines "Accoutrez vous d'habits de deuil, Josquin, Brumel, Pierchon
Compere".

Anton Brumel (who in the verse is coupled with Josquin)
was a pupil of Okeghem. A member of the
Netherland group. dates not known. Went to Italy.
wrote choral masses & motetts early in the
16th century — was with Alfonso Duke of Ferrara.
works published by Petrucci.

Loyset Compere. Netherlander. Canon of St Quentin Cathedral
d. Aug. 1518.

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These were all notable composers – But the first mentioned Josquin, was the foremost composer of all the long period before Palestrina – As he has been called the first composer of Genius of the modern dispensation. The name "Josquin" by which he is always known is a pet name the nickname Josseken which he obtained when a choir boy at Condé in Hainault. His full name was Josquin de Pres – or ~~Josseken~~ Jossequin de Prato; little Josse out of the fields. He was probably brought up by Okeghem in all the learning of the Egyptians, and was almost as capable of writing Canons as his master – But his taste and musical feeling brought him safely through ~~that~~ temptation, and began his mind rather to the development of genuine musical expression and beautiful effects for the voices. He soon won European reputation, and was courted by royal persons & grandees to an extent which is wonderful to think of considering the lofty style of his art. He was in the Popes Choir from 1471 to 1484, and after that in the

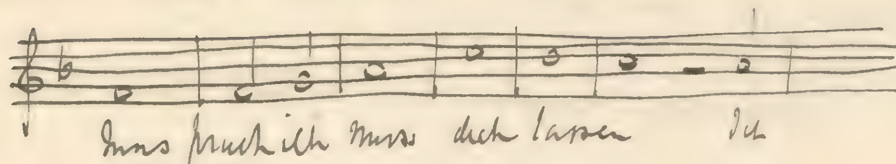
service of Hercules d'Este Duke of Ferrara, & then in the service of Louis XII of France. He was valued so fashionable that Henry VIII's Music books contained pieces by him, and Anne Boleyn learnt to play arrangements of his works when she was in France — A great part of his works were of course sacred — Masses, a famous "Stabat Mater", hymns, but he also wrote secular songs in parts. Not part songs nor indeed Madrigals — but elaborately polyphonic works — some of them moreover very serious — They were called Chansons mondaines in those years. And were no doubt the precursors of Madrigals. One finds in his work a tendency towards simple harmonization — and appreciation of beautiful effects of chords as chords apart from the beauty of composite ~~group~~ combinations of melodies. It has already been referred to in connection with the influence of the Fauxbourdon, but in Josquin we find it much more widely spread. He used every phase of art it was possible for him to grasp and feel, & with a sense of expression which was quite new. We shall find ~~that~~ the composers

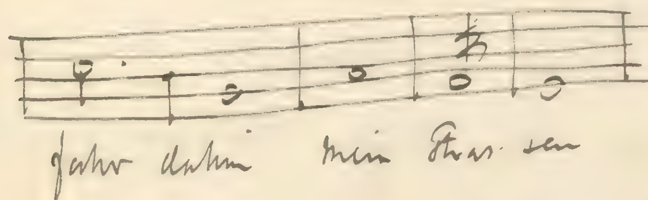
Netherlands followed their lead and even came to the pitch of making much effect with ~~#~~ repeating chords — which in the old system of counterpoint was as rare as it is in your own counterpoint. Josquin had a good long spell of life & at the end of it came back to his own country and died at Lille in 1521.

Preeminent as Josquin was there were other composers who are well worth remembering, and conspicuous among them was Jacob Obrecht who was born about 1440. In his mature years he became Chapel Master at Utrecht Cathedral, where the famous Erasmus one of the greatest ~~and~~ men of the age and one of the most interesting of all time was a choir boy under him ~~in~~ about 1474. Obrecht like so many of his compatriots went to Italy for a time, but he came back to his native country and became Chapel Master at Antwerp Cathedral where he is said to have had a choir of 70 under him. He probably died early in the 16th century.

Obrecht's line of art was similar to Josquin — consisting entirely of pure unaccompanied Choral Music — Sacred and secular. He was quite capable of emulating Okeghem in the line of Canon & imitation, but like Josquin he set his heart on Musical expression rather than learning. Some of his works are finely polished & beautiful in sound and texture. From which we may see how rapidly art was developing from the crude standards of the beginning of the 15th Century.

The composers of the Netherlands were at the beginning of the 16th century so far ahead of any other nation that they were much in request in Italy — and we shall presently see that they were beginning to inspire Italians to emulate their achievements. It is curious to note that so far the Italians had done very little — but when they once began they soon rushed to the front. But that is another story and must be left to another time. Meanwhile Germany produced a remarkable





which appears twice in the St Matthew Passion

Ich bin's ich sollte büssen

and "wer hat dich so geschlagen"

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composer in the person of Heinrich Isaak, who was possibly of Bohemian Origin, & a native of Prague. By some held to be Germany's first ~~notable~~ composer. Next to nothing is known of him. He went to Italy for a time and was in Florence about 1488. He wrote lots of Masses – 23 at least, & motets & psalms, and also secular Chansons or Weltliche Lieder. Among his secular Chansons appears the famous tune ~~the~~ "Innsbruck ich muss dich lassen – which in later days was transformed into the Chorale "O Welt ich muss dich lassen" & was often used by J. S. Bach.

One interesting event which we must not altogether ignore, because it had such great influence on the dissemination of Music was the invention of printing. The first attempts which have survived were large wood blocks, like woodcuts by Koster of Haarlem. Such as the Speculum humanae salvationis, with words & engravings – which came out in 1438. Faust put out a book from his office at Mainz in 1442 – and Gutenberg cast metal types in 1444. Music soon came to be printed in books. In a book

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called the Mayence psalter printed in 1457 the notes were put in by hand. Some music was printed from blocks by Froschauer of Augsburg in 1473. Type Music printing began about 1482. The famous printer of Music books Ottaviano dei Petrucci was born at Fossombrone in 1466. He is considered the ~~inventor~~ inventor of regular Music printing of the modern kind — & very beautiful printing it is. His first specimen came out in Venice in 1501 — a book called Harmonice Musices Odhecaton. It contained Chansons by Obrecht. Josquin & Brumel. The first attempt at printing in England was made by Wynkyn de Worde at Westminster in 1495 — Hygden Polichronicon. This development just coincided with the time of Josquin & Obrecht — The effect was of course to afford new opportunities to composers & to facilitate their works being known — and in an indirect way to further the development of the Art. But that expansion we must leave to another time.

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